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EXHIBITION OF SOVIET GRAPHIC ART

ROYAL ACADEMY OF ARTS

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EXHIBITION OF SOVIET GRAPHIC ART

COLLECTED BY VOKS
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Shewn under the auspices o

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FOREWORD

by

PROFESSOR A. A. SIDOROV

SOVIET graphic art to-day typifies the present trend of development of Russian art in general. It is distinguished by a severe simplicity, restraint and austerity. It concentrates on a few chosen subjects and objectives. It is realistic.

Much could be written about the nature of Soviet realism and yet not explain it. It is rooted in the world outlook of the Soviet individual, in his ideas and emotions. During the years of great strain imposed by the war, all art in the U.S.S.R. became even more purposeful and simple. The Soviet artist took his place in the ranks of the fighters for progress and culture. At the very beginning of the Soviet era the famous poet of the revolution, Vladimir Mayakovsky, wrote: "I want the pen to equal the gun." During the siege of Leningrad the artists of that city formed themselves into a group which has already won repute under the name of "Boyevoy Karandash" ("Militant Pencil"). This group has devoted itself to satirical attacks against German fascism and has been a true ally to the soldier at the front.

There are many aspects in the work of the artists represented at this exhibition. One of them, which has become very popular in Soviet graphic art during the war, is orientalism. The subjects of the work of many Moscow artists are Kazakhstan, Kirghizia, Ferghana, Uzbekistan, Samarkand. To these interesting places art schools and many artists evacuated in 1941. All the artists have long since returned to the capital, bringing with them sketches, water colours and prints which show how truly interested our Moscow artists are in the ancient, yet vital, life and beauty of the East.

Works depicting the horrors which the Nazis brought to our people naturally predominate. Outstanding among these are the wash drawings of Dementii Shmarinov, one of the best known Soviet artists, and the engravings of Mikhail Polyakov. They are truthful documents, full of righteous anger. We have not forgotten and never will forget the miseries the Germans inflicted on the U.S.S.R.

Visitors will probably be interested in learning something about the artists whose work is represented in this exhibition. The oldest of them is Ivan Pavlov (1872) who is the teacher of the Moscow

master wood engravers, and who has been recently decorated by the Soviet Government and awarded the title of People's Artist of the R.S.F.S.R.[1] The subject of his engravings are views of Moscow, where he has spent nearly the whole of his life and which he depicts in fine, large-sized woodcuts and linocuts. Ivan Pavlov is a realist whose work has its roots in the nineteenth century. But in recent years his talent has developed, and his colourful prints at the present exhibition are in the spirit of the work of many of his younger contemporaries. Among the other older artists represented in the exhibition are Nikolai Sheverdyaev (1877) and Matvei Dobrov (1877), two outstanding etchers who sometimes also do colour prints. The war thrust itself into their work ; their favourite subjects used to be peaceful landscapes, but now the two motives alternate.

At the zenith of their talent is a group of painters and graphic artists who are more or less of the same age. Among them are : Konstantin Yuon (1875), a prominent painter known for his stage designs, who shows great talent in his treatment of Russian antiquity. He depicts the city of Zagorsk, the site of the remarkable fourteenth century monastery founded by St. Sergei of Radonezh, with much skill. This architectural monument has preserved the fantastic charm of its walls and churches to the present day. Alexander Gerasimov (1881), People's Artist of the Soviet Union, who has been awarded the highest honours by the Government, shows in his art how a realistic perception of the world may be combined with the power of colour. His " Vasilii the Blessed "—a picture of the sixteenth century cathedral which is one of the most superb and extravagantly fanciful buildings of ancient Russia—is a monument of the immortal beauty of the past we so dearly love. The war has taught Soviet people to be particularly proud of the monuments of their national culture. That is why our hearts are so moved by the water colours of another artist of the same name—Sergei Gerasimov (Chairman of the Moscow Union of Soviet Artists). These water colours portray the Ukraine and Kiev after the German devastation. Sergei Gerasimov is acknowledged to be one of the leading Soviet colourists. He is indisputably subtle and powerful in his painting. Many of the artists in the present exhibition belong to his generation. Among them are : Georgii Vereisky (1886), excellent portrait and landscape painter, master of lithography ; Alexander Mogilevsky (1885), subtle and clever painter in water colours ; Mikhail Rodionov (1885), painter and graphic artist, stage designer, and illustrator, who is always a realist ; and Nikolai Chernyshev (1885) who, though represented in the present exhibition by water colours of Central Asia, is best known as a painter of children.

[1] Russian Soviet Federative Socialist Republic, the largest of the 16 Republics of the Union.

Amidst this group a special place is held by Vladimir Favorsky (1886). He, too, spent two war years in Samarkand, and the linocuts he brought back with him are extraordinarily decorative and reveal an exceedingly keen feeling for the Orient, which, although depicted with an original primitiveness, is artistically convincing. His illustrations to "Hamlet," shown in this exhibition, cannot but attract attention. Favorsky has given a new interpretation to this character, which has been interpreted by so many actors and artists before him. Favorsky's "Hamlet" is not the legendary Prince of Denmark; he is essentially a puritan from Shakespearean (or, rather, post-Shakespearean) England.

The works of a number of Leningrad artists who courageously and stoically bore all the difficulties of the siege show how close they are to simple and vital truth. Vladimir Konashevich (1888), represented in the exhibition by two original water colour landscapes, was known in the past by his exquisite book illustrations, while the late Nikolai Tyrsa (1887-1942) was among the most daring in his search for colour and form. During the war both Konashevich and Tyrsa became more simple and direct in their style. The war and the tribulations of the people, who proudly and patiently bore all the suffering that befell them, could not but make artists, too, look upon the false and superfluous as something alien. Evgeny Belukha (1889) is another artist we used to know as a book illustrator. During the siege of Leningrad he revealed himself as a bold and faithful recorder of wartime calamities and of Russian heroism.

Much the same may be said about other Leningrad artists. Adrian Kaplun (1887) is a painter of water colours showing the wanton destruction by the Germans of palaces near Leningrad; before the war we knew him as a landscape painter and engraver of a number of good woodcuts. Nikolai Pavlov (1899) and Sergei Mochalov (1902) also worked on engraving in the past. Pavlov has produced some superb portraits in mezzotint and drypoint. Mochalov used to be an excellent wood engraver. But the work of the two artists previously showed nothing of that deep feeling and awareness of reality which is now so typical of them and of other artists. The war has opened their eyes.

Pavel Korin (1892) is represented in the exhibition by only one water colour, and even this was painted at a different time from the rest of the work shown, which is wartime work. Korin is one of the most original and gifted of Soviet artists. An exhibition of his work in Moscow in the summer of 1944 attracted a good deal of attention. Korin's "Florence" is extraordinary for its lucidity, precision and beauty. Looking at it we are prompted to compare it with the work of the old masters rather than with that of any modern artist. In the last few years Korin has created a series of outstanding portraits and a fine triptych called "Alexander Nevsky." His water colour

is a splendid example of the purely graphic treatment of this medium.

Only a short while ago artists in Moscow marked the twentieth anniversary of the activity of Ilya Sokolov (1890). Sokolov had been a soldier in World War No. 1. He is a true son of the people, and an artist whose engravings in colour, printed from several blocks, show a road of development opposed to that of Korin: a road leading from graphic art to genuine painting in print. Korin and Sokolov are diametrical opposites. The first is subtle, the latter is simple and even crude. Each of them loves nature in his own way, and in their own ways they are both undoubted masters.

We turn now to the younger, in some cases extremely young, artists in the present exhibition. We should like to say much more about them than the space of a foreword permits. As it is we must limit ourselves to the most outstanding of them. First among these we must mention Kukryniksy. This curious name is the pseudonym of three friends—Kuprianov, Krylov and Nikolai Sokolov—who work together as no three artists ever did before them in all the history of art. They are the most famous poster designers[2] in the U.S.S.R. and masters of graphic satire. In their illustrations to Chekhov's stories they showed themselves capable both of irony and of sadness.

We have already mentioned the remarkable illustrator, Dementii Shmarinov (1907) to whom no one can compare in power of tragical expression. Closest to him stands Vasili Vlasov with his sketches of guerilla warfare, Fedor Bochkov, Valentin Kurdov and Pavel Kirpichev, who are all very skilful lithographers. All these young men are eye-witnesses and participants of the present war—they are of its heroes. Leonid Soifertis (born 1911), now a Lieutenant in the Black Sea Fleet, is the proud possessor of several medals. He has a number of drawings in "Sevastopol Album," in which he found a highly original method of depicting all that he saw in that heroic city.

The personal experience of our artists is revealed in their work with sincerity and honesty. It is typical of Mikhail Platunov's powerful gouaches, of the very talented Alexei Pakhomov's large-sized lithographs, of Viktor Bibikov's linocuts, Ivan Astapov's lithographic documentaries of the defence of Leningrad, of Mikhail Polyakov's woodcuts which we have already mentioned, and of Konstantin Finogenov's sketches of Stalingrad. The talented artist Finogenov was an eye-witness of the battle for Stalingrad during its most critical days.

Even in the most critical period of the war Soviet artists did not neglect their work as illustrators of books. They carefully read and

[2] They have designed many of the "Tass Windows" referred to elsewhere in the catalogue. These are topical posters displayed in the windows of the Soviet news agency Tass (formerly Rosta) and all public places. They originated at the time of the civil war.

illustrated Gogol, the national epics of the Soviet East and children's tales, Shakespeare, Chaucer and Mark Twain. In all this wealth of graphic art we equally value the works of Mikhail Pikov, the brilliant woodcuts of Fedor Konstantinov, who is one of the youngest artists in the present exhibition, and the talented artist, Evgeny Kibrik ; the mature master of etchings, Sarra Shor; and the costume designer Konstantin Rudakov. We must also mention two other engravers—realists and pupils of Ivan Pavlov : Mikhail Matorin and Alexander Iglin ; and Georgii Echeistov, a pupil of Favorsky, or, for that matter, any of the other artists in the present exhibition. But fifty-seven names make rather an imposing list.

We should like to add a few more words by way of very brief summary. Soviet masters of graphic art are well acquainted with the graphic art of the West. They study everything available in journals, books and exhibitions, such as the one recently shown in Moscow—the gift of a group of Canadian artists—which aroused lively interest. But Soviet artists are also aware of the peculiarities of their own course. It is not always easy for them to follow that course. The paths of truth are always thorny and hard. But there is a common principle, sufficiently evident in the present exhibition, which always helped the Soviet artist to retain his own individuality among his colleagues. This principle revealed itself and grew stronger in the trying years of war. This principle is a feeling of oneness with the people, with the country. It is patriotism. And Soviet patriotism which, without hesitation, took up arms and rose in defence of democracy and the freedom of the whole world, is not a narrow patriotism. It is international-minded. Soviet patriotism extends the hand of friendship to all the progressive forces of mankind.

Our foreword does not pretend to give an historical outline of the development of Soviet graphic art. Its only purpose is to comment briefly on the works shown, in order to draw the attention of our British Allies to them. The Soviet artists represented in the exhibition hope that the inner living flame of their work will be visible to the visitors at this exhibition.

GALLERY XI

1. The Northern Fleet: The End of a Pirate—linocut in colour, 1943. — *Viktor Bibikov.*
2. The Kremlin, Moscow—linocut in colour, 1942-43. — *Alexander Iglin.*
3. On the Ploschad Iskusstv—lithograph, 1944. — *Alexei Pakhomov.*
4. On the Red Square in Moscow—linocut in colour, 1942-43. — *Alexander Iglin.*
5. The Northern Fleet: Off Enemy Shores—linocut in colour, 1942. — *Viktor Bibikov.*
6. Uzbek Women at a Parachute Factory—drypoint and gouache, 1943. — *Sarra Shor.*
7. The Aral Sea in Winter—water colour, 1943. — *Nikolai Chernyshev.*
8. Katyusha—colour print. — *Lydia Timoshenko.*
9. On Board a Warship—lithograph, 1942. — *Yuri Petrov.*
10. (*a*) Trench-digging at the Kazan Cathedral, Leningrad: Autumn, 1941.
    (*b*) Defence Works on the Griboyedov Canal, Leningrad: Autumn, 1941.
    —etchings, 1943. — *Nikolai Pavlov.*
11. Seventeenth Century Russia: The Troitsko-Sergiev Abbey (now Zagorsk)—lithograph. — *Konstantin Yuon.*
12. Leningrad: Road Repairs—lithograph, 1944. — *Ivan Astapov.*
13. Barber's Shop (from "Sevastopol Sketch-book")—wash, 1942. — *Leonid Soifertis.*
14. (*a*) Dismantling Wooden Houses in the Okhta District of Leningrad.
    (*b*) Guards Destroyer "Vice-Admiral Drozdov," Shelling the Germans' Forward Line.
    —etchings, 1943. — *Nikolai Pavlov.*
15. Seventeenth Century Russia: The Troitsko-Sergiev Abbey (now Zagorsk)—lithograph. — *Konstantin Yuon.*
16. Morning on the Embankment—gouache, 1942. — *Mikhail Platunov.*

17. A Street in Kokand, Kazakhstan—gouache, 1944. *Meier Axelrod.*

18. After an Air Raid (from the Series "The Germans in Russia")—woodcut, 1943. *Mikhail Polyakov.*

19. Occupants, 1942 (from the Series "The Germans in Russia")—woodcut, 1943. *Mikhail Polyakov.*

20. The Blockade is Lifted—lithograph, 1944. *Alexei Pakhomov.*

21. Shelterless, 1942 (from the Series "The Germans in Russia")—woodcut, 1943. *Mikhail Polyakov.*

22. Behind a Living Wall (from the Series "The Germans in Russia")—woodcut, 1943. *Mikhail Polyakov.*

23. At the Finishing Tape—water colour, 1944. *Georgii Savitsky.*

24. To the Neva for Water—gouache, 1942 *Mikhail Platunov*

25. Seventeenth Century Russia: The Troitsko-Sergiev Abbey (now Zagorsk)—lithograph. *Konstantin Yuon.*

26. (*a*) Marines on the Neva: Autumn, 1942.
(*b*) Ammunition Arrives: Winter, 1942.
—etchings, 1943. *Nikolai Pavlov.*

27. Photograph for Party Book (from "Sevastopol Sketch-book")—wash, 1942. *Leonid Soifertis.*

28. Armoured Train—lithograph, 1943. *Valentin Kurdov.*

29. Seventeenth Century Russia: The Troitsko-Sergiev Abbey (now Zagorsk)—lithograph. *Konstantin Yuon.*

30. (*a*) Leningrad: Winter, 1941-42.
(*b*) On the Neva: Summer, 1942.
—etchings, 1943. *Nikolai Pavlov.*

31. "Steppe" (Illustration to Chekhov)—wash, 1941. *Kukryniksy.*

32. The Cameron Colonnade at Pavlovsk (from the Series "What the Enemy Destroyed")—linocut in colour, 1944. *Ilya Sokolov.*

33. Concert on Board Ship (from "Sevastopol Sketch-book")—wash, 1944. *Leonid Soifertis.*

34. No Time to Waste (from "Sevastopol Sketch-book")—wash, 1944. *Leonid Soifertis.*

35. White Marble Dining Hall of the Palace in Gatchino—water colour, 1944. *Adrian Kaplun.*

36. The Demolished Grand Palace at Petrodvoretz—water colour, 1944. *Adrian Kaplun.*

37. LENINGRAD : MEMORIAL TO CATHERINE II. —lithograph, 1944. *Ivan Astapov.*

38. THE DESTROYED HERMITAGE AT GATCHINO —water colour, 1944. *Adrian Kaplun.*

39. OLD MOSCOW : A COURTYARD ON YAKIMANKA STREET—linocut in colour, 1944. *Ivan Pavlov.*

40. THE "EVE" FOUNTAIN AT PETRODVORETZ (from the Series "What the Enemy Destroyed")—linocut in colour, 1944. *Ilya Sokolov.*

41. RECONNAISSANCE—linocut in colour, 1943. *Ilya Sokolov.*

42. LENINGRAD : THE ADMIRALTY—lithograph, 1944. *Ivan Astapov.*

43. THE "NEPTUNE" FOUNTAIN AT PETRODVORETZ (from the Series "What the Enemy Destroyed")—linocut in colour, 1944. *Ilya Sokolov.*

44. GOLDEN BIRCH TREES—linocut in colour, 1944. *Ivan Pavlov.*

45. LATE NEWS BULLETIN (from "Sevastopol Sketch-book")—wash, 1944. *Leonid Soifertis.*

46. MORNING IN SOLOVYOV STREET, LENINGRAD —gouache, 1942. *Mikhail Platunov.*

47. SHELL-FIRE—gouache, 1942. *Mikhail Platunov.*

48. THE BANK OF THE TSARITSA RIVER—CENTRE OF THE CITY (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

49. ZAGORSK, MOSCOW REGION—etching, 1944. *Anna Stroganova.*

50. OLD MOSCOW : IZMAILOVO—linocut in colour, 1944. *Ivan Pavlov.*

51. LENINGRAD : MEMORIAL TO PETER I (under a protective casing)—lithograph, 1943. *Ivan Astapov.*

52. FROM A FIELD SKETCH-BOOK—pencil, 1942. *Vasili Vlasov.*

53. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

54. BEHIND THE ENEMY LINES—linocut in colour, 1943. *Ilya Sokolov.*

55. AT THE BEGINNING OF THE WAR—gouache, 1942. *Mikhail Platunov.*

56. MOTORBOATS HEADING FOR KERCH : THE KERCH LANDING IN SEPTEMBER, 1943—aquatint. *Pavel Kirpichev.*

57. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

58. THE GRAND PALACE AT PETRODVORETZ—water colour, 1944. *Adrian Kaplun.*

59. ON THE CRACOW CANAL—lithograph, 1944. *Alexei Pakhomov.*

60. THE GRAND PALACE AT PETRODVORETZ: VIEW FROM THE OLD UPPER PARK—water colour, 1944. *Adrian Kaplun.*

61. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

62. THE HOMECOMING—wash. *Dementii Shmarinov.*

63. FIRE AFTER AN AIR RAID—gouache, 1941. *Mikhail Platunov.*

64. A FACTORY IN BAKU—linocut in colour, 1937. *Mikhail Matorin.*

65. A WOUNDED GUERILLA—pencil, 1942. *Vasili Vlasov.*

66. STREET IN AN UZBEK VILLAGE—lithograph, 1943. *Mikhail Rodionov.*

67. LENINGRAD: THE SPHINXES ON THE NEVA BANK (under their protective casing)—lithograph, 1943. *Ivan Astapov.*

68. BARGES ON THE VOLGA—linocut in colour, 1938. *Mikhail Matorin.*

69. BORIS VISHNIAKOV, GUERILLA AND ARCHITECT (a Student of the Academy of Arts)—pencil. *Vasili Vlasov.*

70. THE SQUARE OF FALLEN HEROES (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

71. EVENING IN HERTZEN STREET, LENINGRAD—gouache, 1942. *Mikhail Platunov.*

72. "OVERDONE" (Illustration to Chekhov)—sepia, 1941. *Kukryniksy.*

73. "HOW DO YOU DO?" (from "Sevastopol Sketch-book")—wash, 1942. *Leonid Soifertis.*

74. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

75. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

76. PORTRAIT OF THE ARCHITECT LEV RUDNEV—lithograph, 1943. *Georgii Vereisky.*

77. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

78. TARNOPOL—lithograph, 1944. *Fedor Bochkov.*

GALLERY X

79. ALERT (from " The Militant Pencil " Series) —lithograph in colour. *Nikolai Tyrsa.*

80. INTO SLAVERY (from the Series " We Shall Not Forget, We Shall Not Forgive ")—wash, 1942. *Dementii Shmarinov.*

81. COTTON-PICKING IN KIRGHIZIA—water colour, 1942. *Mendel Gorshman.*

82. A KIRGHIZ FOLK BARD—water colour, 1943. *Mendel Gorshman.*

83. LANDSCAPE—water colour, 1942. *Vladimir Konashevich.*

84. LANDSCAPE NEAR MOSCOW—etching, 1940. *Nikolai Sheverdyaev.*

85. EVENING IN THE VALLEY, KIRGHIZIA—water colour, 1943. *Mendel Gorshman.*

86. NEW MOSCOW—linocut in colour, 1938. *Mikhail Matorin.*

87. PORTRAIT OF THE ARTIST'S FATHER—etching. *Sarra Shor.*

88. GUERILLA AERODROME—pencil, 1942. *Vasili Vlasov.*

89. FOUNTAIN (from " Sevastopol Sketch-book ")—wash, 1942. *Leonid Soifertis.*

90. THE UKRAINE AFTER THE ROUT OF THE GERMANS : SPRING, 1944—water colour, 1944. *Sergei Gerasimov.*

91. DEATH TO THE GERMAN INVADERS—lithograph, 1943. *Valentin Kurdov.*

92. FIELD POST OFFICE—lithograph, 1943. *Valentin Kurdov.*

93. THE NORTHERN FLEET : A NORTHERN OUTPOST—linocut in colour, 1943. *Viktor Bibikov.*

94. ROUT OF THE GERMANS AT KORSUN-SHEVCHENKOVSKY : THE VILLAGE OF SHENDEROVKA—water colour, 1944. *Sergei Gerasimov.*

95. ON THE ROOF OF THE WINTER PALACE, LENINGRAD—lithograph, 1944. *Alexei Pakhomov.*

96. FLORENCE—water colour, 1932. *Pavel Korin.*

97. MOSCOW, 1941—linocut, 1943. *Viktor Bibikov.*

98. Rout of the Germans at Korsun-Shevchenkovsky: The Road near the Village of Shenderovka—water colour, 1944. *Sergei Gerasimov.*

99. On Lake Ladoga—lithograph, 1943. *Valentin Kurdov.*

100. Wagon-train Halt—lithograph, 1943. *Valentin Kurdov.*

101. A Detachment Leaves for the Front (from "Sevastopol Sketch-book")—wash, 1942. *Leonid Soifertis.*

102. The Grand Palace at Tsarskoe Selo—water colour, 1944. *Adrian Kaplun.*

103. Portrait of Nikolai Romanov, Professor of the History of Art—lithograph, 1943. *Georgii Vereisky.*

104. Cleaning up Sevastopol (from "Sevastopol Sketch-book")—wash, 1944. *Leonid Soifertis.*

105. Sketch of Costume for the Production of Shakespeare's "Much Ado About Nothing"—gouache. *Konstantin Rudakov.*

106. Samarkand: Rukhabad and Gur Emir Mausoleum—water colour, 1943. *Nikolai Chernyshev.*

107. Portrait of the Poet Nikolai Tikhonov—lithograph, 1941. *Georgii Vereisky.*

108. Construction of the Ferghana Canal—lithograph, 1943. *Mikhail Rodionov.*

109. Sketch of Costume for the Production of Shakespeare's "Much Ado About Nothing"—gouache. *Konstantin Rudakov.*

110. The Zamoskvorechye District of Moscow—water colour. *Alexander Mogilevsky.*

111. Moscow During the Days of Defence—etching, 1943. *Evgeny Rakint.*

112. On the Bank—etching. *Lavr Tarakanov.*

113. Moscow Salutes—wood engraving in colour, 1942. *Viktor Bibikov.*

114. "We Conquered Death" (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

115. A Guerilla Camp—lithograph, 1943. *Valentin Kurdov.*

116. Kitchen in the Forest—lithograph, 1943. *Valentin Kurdov.*

117. Portrait of Alexander Gerasimov, People's Artist of the U.S.S.R.—lithograph, 1944. *Mikhail Rodionov.*

118. The Taman Peninsula in October, 1943 —aquatint. *Pavel Kirpichev.*

119. Salute—linocut in colour, 1944. *Nikolai Sheverdyaev.*

120. Winter Morning—gouache, 1942. *Mikhail Platunov.*

121. Vasili Blazhenny Cathedral on the Red Square in Moscow—gouache, 1944. *Alexander Gerasimov.*

122. Burning of the Moscow Book Chamber —coloured etching, 1943. *Nikolai Sheverdyaev.*

123. The Taking of Kaluga—aquatint, 1942. *Matvei Dobrov.*

124. Portrait of Vasili Baksheyev, Member of the Academy of Arts (Painting)—lithograph *Mikhail Rodionov.*

125. Parachutists—etching. *Sarra Shor.*

126. A Road at the Front—lithograph, 1943. *Valéntin Kurdov.*

127. Moscow, 1941: Erecting Barricades—woodcut, 1943. *Viktor Bibikov.*

128. The Taking of Tikhvin—pencil, 1942. *Yuri Petrov.*

129. In Krasnodar Territory—etching. *Matvei Dobrov.*

130. Leningrad in the Days of the Blockade —wash, 1941. *Evgeny Belukha.*

131. Shops of the "Barricades" Factory—Direction of the Red Army's Main Drive (from the "Stalingrad" Series) —pencil, 1941. *Konstantin Finogenov.*

132. Drawing. (from the "Stalingrad" Series) —pencil, 1941. *Konstantin Finogenov.*

133. Portrait of the Painter Georgii Vereisky—lithograph, 1944. *Mikhail Rodionov.*

134. The City Re-born: View from the Left Bank of the Volga (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

135. The Volga Bank: Factory District where the Germans were Halted (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

136. Telegraph Office, Book House, Museum, Hotel (from the "Stalingrad" Series) —pencil, 1941. *Konstantin Finogenov.*

137. The Sailors are Marching—Indian ink, 1942. *Leonid Soifertis.*

138. Pursuing the Enemy—coloured etching, 1943. *Matvei Dobrov.*

139. The First Snowfall in Samarkand—water colour, 1942. *Nikolai Chernyshev.*

140. Bouquet—linocut in colour, 1942. *Ilya Sokolov.*

141. Landscape—lithograph, 1944. *Georgii Vereisky.*

142. Kiev: Kreschchatik Street in April, 1944—water colour *Sergei Gerasimov.*

143. On Crimean Soil—aquatint, 1943. *Pavel Kirpichev.*

144. The Northern Fleet: Battle Alert—linocut in colour, 1942. *Viktor Bibikov.*

145. Torzhok—linocut in colour. *Ivan Pavlov.*

146. Gorky Street, Moscow, at 3 a.m.—water colour, 1944. *Alexander Gerasimov.*

147. Street Fighting in Novorossisk—aquatint, 1943. *Pavel Kirpichev.*

148. Night in Moscow—linocut in colour, 1942. *Ivan Pavlov.*

149. Ruins of the Intourist Hotel (from the "Stalingrad" Series)—pencil, 1941. *Konstantin Finogenov.*

150. Rout of the Germans at Korsun-Shevchenkovsky: The Road of Retreat—water colour, 1944. *Sergei Gerasimov.*

151. Samarkand: Cul-de-sac on Hudjum Street—water colour, 1943. *Nikolai Chernyshev.*

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ASTAPOV, IVAN. Nos. 12, 37, 42, 51, 67.

Born 1905, studied in Moscow at D. N. Kardovsky's studio. Works first shown in 1929. Since 1934 has contributed regularly to all exhibitions held by Leningrad Union of Painters.

Before the war Astapov worked mainly for Leningrad art publishers. During the Finnish campaign in 1939 he organized, together with a group of Leningrad artists, a satirical propaganda poster-newspaper "The Militant Pencil," publication of which was resumed in the early days of the present war.

During the Leningrad blockade Astapov remained in the city and produced many pointed political posters, leaflets and publications commissioned by the Army Political Department. He visited units of the Leningrad Front many times and executed a series of life sketches.

At present he is still at work on war themes in Leningrad, as well as assisting in the reconstruction of the city.

AXELROD, MEIER. Nos. 17, 157.

Born 1902 in the small town of Molodechno, Vilno Region. Graduated from the All-Russian Arts and Technical Institute, Moscow, 1928. Member of the Moscow Union of Soviet Artists since 1932. Has executed several paintings and stage settings. His chief works include a series of water colours and landscapes, and a series entitled "German Atrocities" in 1941. 1942-1944, executed a series of children's portraits and illustrations to Mérimée.

BELUKHA, EVGENY. Nos. 130, 153.

Born 1889, died 1943 in Leningrad. Educated at Leningrad Academy of Arts. Belukha was one of the best known masters of line drawing of the older generation, and his work was shown in all the exhibitions of drawing and engraving held in the city. He also contributed to Russian and international exhibitions. At the Paris Exhibition of 1925 he was awarded a silver medal. A master of various engraving techniques, he paid especial attention to book illustrations. The principal State art galleries have bought many of Belukha's works.

During the blockade of Leningrad Belukha, together with the artists who remained in the city, continued with his work and produced a series of genre scenes and portraits of the inhabitants, mainly of women and children. He dedicated a series of works to the guerilla fighters of the Leningrad region, whose detachments he visited and made sketches of. He received the "Defence of Leningrad" medal. He died from the effects of an illness contracted during the blockade.

BIBIKOV, VIKTOR. Nos. 1, 5, 93, 97, 113, 127, 144.

Born 1905 in the village of Dushenovo, Tula Region. Served his apprenticeship at the central courses of the Association of Artists of Revolutionary Russia, where he graduated in 1930. Was a member of the Moscow Regional Association and of the National Association of Artists of Revolutionary Russia, etc. Since 1932 has been teaching in the art circles run in Red Army units. Best known works include the linocuts "Petroleum Floating," "Lenin in Smolny," and a series of engravings entitled "The Arctic." Has shown in the "Twenty-five Years of Soviet Government" Exhibition and many other Soviet exhibitions, as well as in those arranged by VOKS abroad. During the present war Bibikov is continuing his work as an artist in the navy.

BOCHKOV, FEDOR. Nos. 53, 57, 61, 74, 75, 77, 78.

Born 1901 in Vologda. Studied art in Moscow. His drawings were shown in "The Industry of Socialism" Exhibition and established his reputation as a popular artist. Several of these drawings are now included in the Tretyakov Gallery collection.

To-day Bochkov is working on war subjects and has produced a series of lithographs entitled "Tarnopol," inspired by his visit to the front-line during the battle for this town.

CHARUSHIN, EVGENY. Nos. 189, 190, 191, 192, 193.

Born 1901 in Viatka (now Kirov). Studied at the All-Russian Academy of Arts. Charushin is one of the most popular illustrators of children's books and excels at portraying animals. Has shown his work in many exhibitions in the U.S.S.R. and in most VOKS exhibitions abroad.

During the war Charushin worked in Kirov, painting murals of Russian fairy-tales for a kindergarten. His works can be seen in the principal art galleries and museums of Moscow.

CHERNYSHEV, NIKOLAI. Nos. 7, 106, 139, 151, 161.

Born 1885. Studied art in the Moscow School of Painting from which he graduated in 1912. Worked at the Academy of Arts in Prof. D. I. Kiplik's studio, also at the Académie Julien in Paris. Has a first-class reputation as a teacher. 1909-1915, taught drawing in the Moscow and St. Petersburg art schools. Is also well known as a master in the execution of mural painting.

During the war has been working in Samarkand where he painted numerous water colours of the scenery and architecture of Central Asia.

DENISOVSKY, NIKOLAI. No. 158.

Born 1901 in Moscow, son of a wood-engraver. Entered the Strogañov School in 1911. After the Revolution he continued attending the Free Arts studios. Graduated from the All-Russian Arts and Technical Institute. Co-operated in establishing the "Tass (Rosta) Windows," and was closely associated with the poet Mayakovsky. His cartoons have been published in various periodicals. 1926, first began work in oils. Among his paintings are: "A Kulak Peasant," "Philistines," and various industrial subjects. Has exhibited widely throughout the Soviet Union and in VOKS exhibitions abroad. During the present war Denisovsky holds the post of art director of the editorial board of "Tass Windows."

DOBROV, MATVEI. Nos. 123, 129, 138, 202, 203.

Born 1877 in Moscow. 1900-1901, studied at the Art School of Konstantin Yuon and Ivan Dudin. 1901, entered the painting section of the School of Painting, Sculpture and Architecture. After graduating, spent one year in Paris studying famous etchings. Dobrov's favourite subject is landscape. Best known works include a series entitled " Russian Scenery," " Old Paris," and a number of coloured engravings and etchings. Since 1907 Dobrov has shown regularly in exhibitions of drawings and etchings, and has also shown work abroad. Is represented in the principal art galleries and museums of the Soviet Union. At present he is engaged on a series of war subjects.

DOMOGATSKY, VLADIMIR. No. 199.

Born 1909, son of a sculptor. From 1932-1938 studied at the Moscow Arts Institute under Favorsky. After graduating from the Institute he specialised in woodcuts in colour. Has shown works in the exhibition " Colour Engraving During Twenty Years."

ECHEISTOV, GEORGII. No. 175.

Born 1897 in Moscow. Served his apprenticeship in the Free Arts studios. Is well known for his series of water colours : " Nitsa," " The Crimea," " Donbas."

Echeistov specialises in water colours and woodcuts. His favourite subjects are industrial and urban scenes, and portraits. His works have been shown in a number of exhibitions, both in the U.S.S.R. and abroad. Represented in the principal art galleries and museums of Moscow and Leningrad. During the present war he has been at work on portraits of various types of fighting men and also on book illustrations.

FAVORSKY, VLADIMIR. Nos. 163, 164, 168, 179, 180, 212.

Born 1886 in Moscow. His father was a lawyer, his mother a painter. Studied drawing at an early age in the Arts Studio of Yuon and Dudin, and sculpture at the evening classes of the Stroganov School.

Favorsky is a painter, sculptor and engraver. Has also taught for several years at the All-Russian Arts and Technical Studios. Between 1922 and 1924 he exhibited widely in the Soviet Union and has shown in the majority of VOKS exhibitions abroad. Well known as an illustration engraver, his outstanding contributions in this field include illustrations to Anatole France, Pushkin, Leo Tolstoy and Shakespeare. In 1933 he began working for the theatre, designed settings for Shakespeare's " Twelfth Night," also executed murals for the Museum of Mother and Child Welfare.

During the present war Favorsky has been at work on a series of portraits of famous Soviet commanders. His works can be seen in all the principal art galleries and museums of the Soviet Union and in collections abroad.

FINOGENOV, KONSTANTIN. Nos. 48, 70, 114, 131, 132, 134, 135, 136, 149, 156, 160.

Born 1902 in Tsaritsyn (Stalingrad) where he received a high-school education. 1924, completed his art course. 1924-1928, taught drawing and painting at Stalingrad Art School and secondary schools. 1928-1932, studied at the Leningrad Academy of Arts and Moscow Arts Polygraphic Institute. Works can be seen in principal museums and art galleries of the Soviet Union.

Finogenov fought in the battle of Stalingrad and witnessed the defeat of von Paulus's army. He drew scenes of the battlefield during the action, and the collected drawings entitled " Stalingrad " were exhibited in the U.S.S.R. in 1944. He also fought on the Bryansk and South-western fronts, and has been twice decorated.

GERASIMOV, ALEXANDER. No. 121, 146.

Born 1881 in Kozlov, son of a merchant. 1903, entered the Moscow School of Painting, Sculpture and Architecture. 1915, graduated from Arkhipov's life-class.

Gerasimov was influenced by Konstantin Korovin, Abram Arkhipov and Valentin Serov, and opposed the decadent art which dominated the country at that time. Shortly after the Soviet Revolution he returned to Moscow from Kozlov and joined the Association of Artists of Revolutionary Russia. His work has been shown in all the large Soviet exhibitions and by VOKS abroad. He works chiefly in oils, but has also executed numerous drawings and water colours, portraits, still-lifes and landscapes. Has twice received a Stalin Prize, holds the title of Merited Worker of Arts. 1943, received title of People's Artist of the U.S.S.R. Represented in all the principal art galleries of the Soviet Union.

GERASIMOV, SERGEI. Nos. 90, 94, 98, 142, 150.

Born 1885 in Mozhaisk, son of a tanner. Studied at the Stroganov Arts School in Moscow, where Korovin and Sergei Ivanov were teaching. Also graduated from the Moscow School of Painting, Sculpture and Architecture. Early medium, water colour, later oil. After the Revolution worked for Sytin Publishing House with Ivan Pavlov. Member of the " Makovetz " and the Association of Artists of Revolutionary Russia. Executed the portrait and illustrations to Nekrasov's " Who Lives Well In Russia."

His works have been widely exhibited in the Soviet Union and abroad. Since 1936 he has held the post of Chairman of the Moscow Union of Soviet Artists. His favourite subjects are scenes from Soviet peasant life.

GORSHMAN, MENDEL. Nos. 81, 82, 85.

Born 1902 in Novosibirsk. 1928, graduated from the All-Russian Arts and Technical Institute. Specialises in water colour and line engravings. Member of Moscow Union of Soviet Artists since 1932, also of the leading Soviet art societies. Has had wide experience as teacher of art. 1929-1941, taught in the Leningrad Academy of Arts, the Moscow Arts Institute, and the Institute for the Advanced Training of Artists. His chief works include a series of water colours, " Jewish Collective Farms in the Crimea," etc., also a series of lithograph illustrations to Pushkin's " Dubrovsky " and Leo Tolstoy's stories for children. He has shown his works in all the leading Soviet exhibitions including the Socialist Industry Exhibition, 1938, and in VOKS exhibitions abroad.

IGLIN, ALEXANDER. Nos. 2, 4, 172.

Born in Moscow, 1896. Studied at the Stroganov Industrial School and at the Faculty of Painting. 1921-24, worked as a school teacher and was actively engaged on book illustration for various publishing houses. 1934, executed a number of wood engravings. Many of his engravings depict the destruction wrought by the Nazis on the monuments of Russian culture.

KAPLUN, ADRIAN. Nos. 35, 36, 38, 58, 60, 102.

Born 1887. In 1912 graduated from the Stiglitz School in St. Petersburg. Began his career as a graphic artist and illustrator of periodicals in 1910. Later became a painter. Specialises in engravings and lithographs. Since 1912 has shown in all the Leningrad exhibitions ; his works have also been shown in the principal Soviet exhibitions and abroad. During the war Kaplun has produced a series of drawings of Leningrad, particularly of the Hermitage and of the damage done by the Nazis to its architectural treasures. He is still working in Leningrad, where he remained during the blockade.

KHIGER, EFIM. No. 181.

Born 1899. Studied at the Institute of Fine Arts in Odessa. Best known for his etchings, woodcuts and lithographs. Before the war, worked as a director in the Leningrad Film Studio.

In the first year of war, in Leningrad, Khiger produced a series of woodcuts depicting the Baltic Fleet in Action. Also worked on propaganda publications issued by the Naval Political Department.

In 1942 evacuated to Urals and continued work in Molotov (Perm), where he played an active part in the local artists' union, sponsoring the 1944 exhibition "The Urals: Arsenal of Soviet Arms." Has now returned to Leningrad. His works can be seen in a number of museums and art galleries in the Soviet Union.

KIBRIK, EVGENY. Nos. 182, 183.

Born 1906. Studied at the Odessa Arts Institute, 1922-1925, and at the Academy of Arts 1925-1927. Has shown work in practically all the Moscow and Leningrad exhibitions and also in VOKS exhibitions abroad. Is well represented in the principal art galleries and museums of the Soviet Union. His illustrations include those to "Til Eulenspiegel" and Romain Rolland's "Colas Breugnon." Kibrik is at present working on a series of illustrations to Gogol's "Taras Bulba."

KIRPICHEV, PAVEL. Nos. 56, 118, 143, 147.

Born 1904 in Novocherkassk. Specialises in poster design. Most popular work is a series depicting the various types of Soviet planes.

Kirpichev's drawings and posters have been shown in the main Soviet exhibitions, also in VOKS exhibitions abroad in Paris, London, Brussels, etc. His best work is represented in a collection of drawings in the Pushkin Museum, Moscow, and in several other leading museums and art galleries.

To-day Kirpichev is working at the Mitrophan Grekov Studio of War Artists.

KONASHEVICH, VLADIMIR. Nos. 83, 159.

Born 1888 in Chernigov. Graduated from the Moscow School of Painting, Sculpture and Architecture. 1915, began his art career. Well known for his work as an illustrator, including children's book illustrations, and illustrations to Chekhov, Konstantin Fedin, Prévost, and others. Was an art master for many years and has shown in exhibitions in the U.S.S.R. and abroad. 1928-1929, Milan Exhibition, received certificate of honourable mention. 1937, International Paris Exhibition, awarded gold medal.

During the war Konashevich has been painting Leningrad scenes and portraits of the city's defenders. He has received the Leningrad Medal.

KONSTANTINOV, FEDOR. Nos. 176, 184, 185, 186, 196, 197.

Born in 1910 in the village of Makeyevo, in the Ryazan Region. Of peasant stock, Konstantinov first began drawing when he was five. The father died leaving the mother and three children destitute. They moved to Moscow to find employment. Konstantinov received his early education in a textile engineering school, and on leaving was employed as a textile-mill mechanic. Later he entered the Mining Academy, at the same time continuing to study drawing. In 1930 he entered the Moscow Fine Arts Institute where he studied under Prof. Vladimir Favorsky and graduated from the Institute with honours in 1935.

Konstantinov specialises in woodcuts, and his work includes illustrations to Horace, Ovid, Turgenev, Dante and Shakespeare. Has exhibited widely in the Soviet Union, also in VOKS exhibitions abroad. He is represented in collections at the Pushkin Museum of Fine Arts and the Museum of Literature.

KORIN, PAVEL. No. 96.

Born 1892 in the village of Palekh, Korin comes from a family of ikon-painters and served his art apprenticeship in an ikon-painting workshop. Studied 1912-1916 at the Moscow School of Painting, Sculpture and Architecture. Specialises in portraits and restoration work; is also a skilled draughtsman and water colour artist; subjects mainly landscape and architectural. Has shown in the following exhibitions: "Fifteen Years' Work of Artists of the R.S.F.S.R.," "Stalin and People of the Stalin Epoch," "The Great War," "Battle-front and Home-front."

KRYLOV, PORFIRY. (see KUKRYNIKSY).

KUKRYNIKSY. Nos. 31, 72, 162, 204, 205, 206, 209, 210, 211.

Collective pen-name of three artists. Mikhail Kuprianov (born 1903), Porfiry Krylov (1902), and Nikolai Sokolov (1903). Received their apprenticeship at the All-Russian Arts and Technical Institute, Moscow, 1923-1927. First collaborated in Institute's wall-newspaper 1923, when they adopted the collective name of KU for Kuprianov, KRY for Krylov, and NIKSY for Nikolai Sokolov. Over this signature their drawings, cartoons and caricatures appeared in the press in 1924-1925. In 1929 Kukryniksy produced a series of works entitled "Interventionists" and "Generaly." Also executed illustrations for children's books and the stories of Chekhov. Since 1933 Kukryniksy have been "Pravda" special correspondents. Their first "one-man" exhibition was held in 1932. The day after Hitler's attack on the Soviet Union Kukryniksy published an anti-fascist poster. Since then they have produced over one hundred "Tass Windows" and cartoons, many of which are known abroad.

KUPRIANOV, MIKHAIL (see KUKRYNIKSY).

KURDOV, VALENTIN. Nos. 28, 91, 92, 99, 100, 115, 116, 126.

Born 1905. Graduated from the Leningrad Academy of Arts in 1926. Before the war worked mainly for art publishers, and was a well-known illustrator of children's books. Is one of the most regular contributors to "The Militant Pencil," the poster-newspaper issued by the Leningrad Union of Painters. During the blockade of Leningrad he worked for the Red Naval and Military Command producing posters, leaflets, postcards, etc. He also spent considerable time with the guerilla units making sketches of their day-to-day life.

Kurdov is a master of the various graphic techniques, and his work has been bought by the principal galleries and museums of the Soviet Union.

MATORIN, MIKHAIL. Nos. 64, 68, 86.

MOCHALOV, SERGEI. No. 198.

MOGILEVSKY, ALEXANDER. Nos. 110, 154.

Born 1885 in Mariupol. After graduating from school he lived and worked abroad from 1906-1913. Up to 1910 he showed in various exhibitions of "The New Society of Artists," abroad. Art galleries and private collectors have bought several of his pictures. He returned to Russia during the first World War. 1931, lived in Moscow and produced book illustrations for the State Literature Publishers. Since 1924 his works have been shown in numerous VOKS exhibitions: London, Philadelphia, Poland, China, Greece. Has also shown in Moscow and many art galleries throughout the Soviet Union. Since 1923 Mogilevsky has illustrated some seventy books, including works by Gorky, Goldoni, Rolland, Andersen and Pushkin. 1941-1942, evacuated to Frunze where he executed numerous water colours. 1942, co-operated with the sculptor Manuilov in work on the memorial to the Panfilov Heroes, erected in Frunze. Is now engaged on a series of water colours of scenes of Moscow.

PAKHOMOV, ALEXEI. Nos. 3, 20, 59, 95.

Born 1900. From 1915-1917 studied at the Stiglitz School of Arts. Later studied under N. Tyrsa and V. Lebedev and from 1922-1926 at the Academy of Arts under A. Savinov. Has shown in all the Leningrad Union of Painters exhibitions and also in various exhibitions of drawings and engravings. Specialises in portraying children in which field he has won great distinction. Has illustrated a number of children's books by Marshak, Mikhalkov and others. During the war in besieged Leningrad he executed a series of lithographs entitled "Leningrad at War," on which he is still at work. Pakhomov has received the "For the Defence of Leningrad" medal.

PAVLOV, IVAN. Nos. 39, 44, 50, 145, 148, 155.

Born 1872 in the small town of Popovka, near Moscow. Began his career as an artist in 1886 after a period of apprenticeship in the workshops of the engravers Richau and Denisovsky. Pavlov set up his own engraving shop and made his name with his engravings in colour. In 1891 he moved to St. Petersburg, studied under the famous engraver V. Matte, and at the same time contributed to several Russian periodicals.

Later, in Moscow, Pavlov produced a large number of engravings for the publishing houses of D. S. Sytin and A. D. Stupin. He was associated with the "World of Arts" Society which influenced him to a considerable extent. He issued many series of original engravings depicting scenes in old Russian towns: "Departing Moscow" (1914), "Moscow Backyards" (1917), "Views of Kuzminsky," and similar engravings.

Pavlov is also well known as an art master, having been teaching since the nineties of last century.

PAVLOV, NIKOLAI. Nos. 10, 14, 26, 30, 201.

Born 1899. Studied at the Leningrad Academy of Arts, from which he graduated in 1927. Since 1937 has shown in all the exhibitions held by the Leningrad Union of Painters. Has also shown in VOKS exhibitions abroad. Well known for his series of drawings depicting the life and activities of Lenin, Pushkin and other famous men. Specialises in engraving and lithography, and is associate-professor of the Academy. In the early days of the war and during the siege of Leningrad he worked in the city on special assignments for the forces. Has produced a series of drawings including "Leningrad

in the Days of Blockade," "A Guards' Ship," "Leningrad Airmen," "Ladoga." Also executed sketches of the destruction of the city's architectural monuments, thus providing valuable material for the history of the war in Leningrad. Pavlov paid many visits to the front lines, where he drew portraits of the officers and men, and enjoyed great popularity. Has received the "Defence of Leningrad" medal.

PETROV, YURI. Nos. 9, 128.

Born 1904, died 1944. He graduated from the Leningrad Academy of Arts in 1930. Was one of the most talented of the younger generation of Leningrad artists.

Before the war Petrov was well known as a book illustrator. He also specialised in water colour and lithography. In 1938 he produced a series of drawings depicting the heroic struggle of the Spanish people which he had the opportunity of witnessing in person. In 1939, during the Finnish campaign, he was one of the inspirers of the poster-newspaper of the Leningrad Union of Painters, "The Militant Pencil." From the beginning of the war he took an active part in artists' national defence work. Was commissioned by the Naval Command to execute a series of drawings, "The History of the Cruise of the Baltic Fleet," and a series of water colour sketches depicting the life of the Baltic Fleet sailors. In 1943 was called up for the fighting forces, where he spent his spare time painting. In June, 1944, he died a hero's death at the Leningrad front. Petrov received the order of the Red Star in 1937, and two medals during the war "For Military Merit," and "For the Defence of Leningrad."

PIKOV, MIKHAIL. Nos. 167, 187, 188, 207, 208.

Born 1903. Entered the Viatka Arts and Crafts School in 1920. Later studied at the All-Russian Arts and Technical Institutes, under Favorsky. Began working for publishing houses in 1928. Has illustrated the works of Hugo, Heine, Firenzula, Hafiz and Shaw. 1930-1940, painted a series of water colours: "Ancient Armenia's Monuments of Architecture." During the present war he has been specialising in broadsheets.

The subject of his most recent painting is Shakespeare's "Antony and Cleopatra." Has exhibited widely in the Soviet Union and VOKS exhibitions abroad. His works are included in the principal art galleries and museums of the U.S.S.R.

PLATUNOV, MIKHAIL. Nos. 16, 24, 46, 47, 55, 63, 71, 120.

Born 1887 in the Viatka region, of a family of painters. In 1889 entered the Kazan Arts School from which he graduated with the right to enter the Academy of Arts without an entrance examination. Studied at the Academy under P. Chistiakov and Prof. Sovin. Exhibited while still a student. Upon graduation was called up for service in the first World War. 1918-1925, worked as a teacher. Later took part in geological expeditions in the Caucasus, Central Asia, and the Arctic.

Platunov's work has been shown in a number of exhibitions in Moscow, Leningrad, Murmansk, Sverdlov, Kirov, etc. During the blockade of Leningrad he remained in the city and worked on a series entitled "Leningrad in the Days of the Patriotic War." In 1942 was evacuated and continued working on material collected previously.

POLYAKOV, MIKHAIL. Nos. 18, 19, 21, 22.

Born 1903. Studied in the Saratov art school, 1917. From 1926 studied four years under Favorsky. 1930, began work on his own. He has illustrated, amongst other works, Heine's "Germany," and Andrey Bely's "Petersburg," also novels by Yury Tynianov and Hugo's "Notre Dame de Paris."

Polyakov has contributed to most of the exhibitions of drawings held in Moscow, and in various exhibitions abroad. His works can be seen in the leading museums and art galleries of the Soviet Union. During the present war has produced a number of drawings of Germans in Russia and of the savage destruction wrought by the Nazis in captured towns and villages.

RAKINT, EVGENY. No. 111.

Born 1898 in Vilno. 1914-18, studied at art school, finished course at Moscow Institute of Graphic Arts, 1935-38. Specialises in etching, and his best known work is a series of etchings entitled "Moscow." Landscapes and portraits are his favourite subjects, a number of which were shown in the exhibitions of etchings held at the Novinsky Studio. His works are included in the collections of Pushkin's Museum and the History Museum in Moscow.

At present he is producing a series "Moscow During the War," and executing portraits of soldiers and officers.

RODIONOV, MIKHAIL. Nos. 66, 108, 117, 124, 133.

Born 1885 in the town of Michaelovskaya, Don Region, of an officer's family. Member of several artistic and scientific societies including "Science and Life," "Makovetz," and "The Society of Moscow Artists." Best known works are illustrations to Tolstoy's "War and Peace," and G. Valles's "Youth." 1931, carried out a series of illustrations dealing with the Stalingrad Tractor Plant for the "Industry and Socialism" exhibition. 1935, worked on murals, executed two portraits of Stalin, decorated the Far East and Azerbaidjan Palaces at the 1939 All Union Agricultural Exhibition in Moscow. At this time he was also doing valuable teaching work. 1931, began lecturing at the Polygraphic Institute. 1936, appointed professor of Moscow Arts Institute.

RODIONOVA, ELENA. Nos. 165, 166, 170, 174, 177, 178, 194.

Born 1912 in Moscow. Daughter of the artist Mikhail Rodionov. Graduated from the Moscow Fine Arts Institute in 1939. Her drawings, exhibited at the Pushkin Museum of Fine Arts, Moscow, in 1939, were awarded first prize. Member of the Moscow Union of Soviet Artists since 1940. Rodionova's work includes illustrations to Pushkin's "Peter the Great's Ethiopian," 1937, and to Shakespeare's "Romeo and Juliet," 1939.

RUDAKOV, KONSTANTIN. Nos. 105, 109, 152.

Born 1891. Studied at the Academy of Arts, from which he graduated in 1922. Began his career as an architect and later became a painter. Was a pupil of D. Kardovsky.

His works have been shown in Soviet exhibitions and abroad. Since 1929 has been head of drawing department of the Architectural section of the Russian Academy of Arts. In recent years, attracted by its great potentialities, has begun practising the art of lithography. Rudakov is well known as an illustrator of Zola and Maupassant, also as a painter of stage scenery. He remained working in Leningrad during the blockade.

SAVITSKY, GEORGII. No. 23.

Born 1887 in St. Petersburg. Son of a painter. Graduated from the Penza Arts School and studied under Makovsky at the St. Petersburg Academy of Arts, during which period he showed work in the "Guingy Society," "Spring," and a number of other exhibitions. Graduated from the Academy in 1915. Has been working in Moscow since 1923. Latterly Savitsky has been working on a panorama of Perekop. Best known as a painter. During the present war is co-operating in "Tass Windows." His posters won him a Stalin prize in 1942.

SHEVERDYAEV, NIKOLAI. Nos. 84, 119, 122.

Born 1877 in Ruza, Moscow Region. Studied at Stiglitz's School for Technical Drawing in St. Petersburg. Completed his education in Paris, 1905-1907. Specialises in etchings. 1932, member of the Moscow Union of Soviet Artists. Was a member of the Society of Modern Painting. Best known for engravings of illustrations to Ibsen, etchings: "Factory Yard" and "Construction of the Palace of Soviets," and landscapes of the neighbourhood of Moscow. Sheverdyaev was an art master at the All-Russian Arts and Technical Institute. His early works were shown in Paris 1906. Since then, has contributed to all the leading exhibitions in the U.S.S.R., also to VOKS exhibitions abroad. At present he is engaged on war themes.

SHMARINOV, DEMENTII. Nos. 62, 80.

Born 1907 in Kazan, the son of an agronomist. Studied at Prof. D. Kardovsky's studio. Specialises in engraving illustrations, mainly to classical works. Member of the Book Artists' Society and, since 1932, of the Moscow Union of Soviet Artists. Among other appointments, is vice-president of the VOKS Fine Arts Section. Among the best known of his illustrations are those to works of Maxim Gorky, Dostoyevsky, Pushkin and Lermontov. During the war Shmarinov has produced a series of drawings entitled "We Shall Not Forget, We Shall Not Forgive," and, in 1942, a collection of war posters which won him a Stalin Prize. His work has been shown in most of the leading Soviet exhibitions, also in VOKS exhibitions abroad.

SHOR, SARRA. Nos. 6, 87, 125.

Born in Dubno, Volhynsk Region. 1915, graduated from the Kiev Arts College. Since 1925 Sarra Shor has shown regularly in all the anniversary exhibitions and many others held in Moscow, Leningrad and throughout the Union, also in most of the VOKS exhibitions abroad.

Sarra Shor is known for her illustrations to the works of Korolenko, Goncharov, Maxim Gorky, Dostoyevsky, Pushkin, Chekhov, and others. She has also executed a series of water colours: "Old and New Crafts in the Donbas," "Youth in To-day's War," etched portraits, drawings, sketches, etc.

SMIRNOV, FEDOR. Nos. 169, 171, 173.

Born 1884. Studied at the Proletcult School of Art. Member of the Moscow Union of Soviet Artists since 1936. Specialises in line and wood-engraving. His chief works include the pastels "Threshing" and "Field Repairs," and the line engraving "Construction of the Commercial Port in Gorky." Has shown work in "The Socialist Industry" and "Twenty-five Years of Soviet Art" exhibitions, also in VOKS exhibitions abroad.

SOIFERTIS, LEONID. Nos. 13, 27, 33, 34, 45, 73, 89, 101, 104, 137.

Born in the village of Ilintsy, Kirov district, of a family of merchants. Took art courses at Kharkov University and later under P. Lvov and Radion. His pre-war work includes urban scenes and book illustrations.

1932, illustrated Ilf and Petrov's "Twelve Chairs," and "The Little Golden Calf." 1936-1941, produced a series of drawings depicting life in Moscow. At the outbreak of war Soifertis went to the front and made sketches of day-to-day war scenes in beleaguered towns. A collection of these drawings was dedicated to the defence of Sevastopol, 1941-1942. Others were combined in a series "The Battle for the Caucasus," 1942-1944. Soifertis has been decorated with the Red Star, and has received medals for the defence of Odessa, Sevastopol, and the Caucasus.

SOKOLOV, ILYA. Nos. 32, 40, 41, 43, 54, 140.

Born 1890 in the village of Fili, near Moscow. Studied at A. P. Bolshakov's private School of Arts from 1909-1911. 1918, entered the Moscow Institute of Proletcult and worked under V. D. Falileev. His war-time subjects include "Tanks Go to the Front," and "Forest River," 1941. Has shown at exhibitions in Moscow, Kazan, Taganrog and Kharkov. In 1926 he held a one-man exhibition in Leningrad and has also shown in all the VOKS exhibitions abroad.

SOKOLOV, NIKOLAI (see KUKRYNIKSY).

STROGANOVA, ANNA. No. 49.

Born 1897 in the small town of Yanov, near Vinnitsa. Graduated from the All-Russian Arts and Technical Institute in 1929. Specialises in etchings. Teacher at Academy of Architecture since 1938. Best known works include a series of coloured etchings: "At a Factory," "Sverdlov Square," "The Metro," and many others. Anna Stroganova has exhibited widely in the Soviet Union and also in Chicago, London and Brussels.

TARAKANOV, LAVR. Nos. 112, 195.

Born 1905. Graduated from the All-Russian Arts and Technical Institute in 1930 and studied in the Arts College in Perm (now Molotov). Member of the Association of Artists of Revolutionary Russia, and of the Russian Association of Proletarian Artists, etc. Has shown in seven or eight large exhibitions in the Soviet Union. Is at present working on a painting entitled "The Urals, Arsenal of Soviet Arms," which has been commissioned by the Molotov Regional Department of Arts.

TIMOSHENKO, LYDIA. No. 8.

TYRSA, NIKOLAI. Nos. 79, 200.

Born 1887, died 1942. Drew from early childhood. 1907, worked at Bakhst's studio and soon afterwards began working independently. Since 1917 taught at various high schools and was lecturer at the Leningrad High Technical Studio. Since 1923 worked exclusively as a painter.

Tyrsa specialised in water colour. He belonged to the group of best St. Petersburg artists of the "leftist" trend, who turned away from formalism towards realistic art. During the present war Tyrsa collaborated with "The Militant Pencil," issued by the Leningrad Union of Painters. In 1942 he was evacuated from Leningrad but died shortly afterwards.

VEREISKY, GEORGII. Nos. 76, 103, 107, 141.

Born 1886 in the town of Proskurov, Podolsk Region. After graduating from Kharkov University, he became a pupil in Shreider's studio from 1900-1905, and continued his studies in St. Petersburg studios under the guidance of Kustodiev, Dobuzhinsky and Evg. Lancere. 1916-1922, member of the society " World of Arts " and showed in all the society's exhibitions. Later became member of the " Commune of Artists " in Leningrad and of the " Society of 4 Arts " in Moscow.

To-day he is a member of the Union of Soviet Artists and works mostly in Moscow. Specialises in pencil portraits, lithographs and etchings. Best known works include a collection of portraits of Russian artists, 1922-23, and authors, 1927-28, also a series of lithographs " The Village," and lithographic portraits of Stalin, Voroshilov, Kalinin and other political leaders. He also does important work as a teacher.

Vereisky's works have been shown abroad in all the principal exhibitions arranged by VOKS.

VLASOV, VASILI. Nos. 52, 65, 69, 88.

Born 1905. Studied at the Leningrad Academy of Arts. Since 1925 has specialised in drawing and book illustrations. His works have been shown in the exhibitions held by the Leningrad Union of Painters. Since the beginning of the war has worked in Leningrad producing drawings for political and war posters and leaflets. Is one of the group of artists collaborating in " The Militant Pencil," the poster-newspaper issued by the Leningrad Union of Painters.

For a long time Vlasov worked at the headquarters of the Guerillas of the Leningrad Region, by whose order he was sent to guerilla units in the enemy's rear, where he executed numerous drawings from life. He has received the " Defence of Leningrad " medal.

YUDOVIN, SOLOMON. No. 181.

Born 1899. Graduated in 1917 from the School for the Encouragement of the Arts in Petrograd and has contributed to many exhibitions in the U.S.S.R. and abroad. Well known for his illustrations, mainly to translations of Jewish authors. Is a master of the woodcut. His series " Bygone Days " depicting old-time Jewish life in Byelorussia, of which he is a native, was unanimously praised by Soviet art critics.

During the present war Yudovin has been working on naval subjects and has dedicated a series of engravings to the active service life of Baltic blue-jackets. 1942, evacuated to Yaroslavl and held a one-man exhibition, mainly of woodcuts entitled " Leningrad in the Blockade of 1941-1942."

Yudovin's work can be seen in the principal art galleries and museums of the Soviet Union.

YUON, KONSTANTIN. Nos. 11, 15, 25, 29.

Born 1875. Prominent painter well-known for his stage designs. Also specialises in depicting famous historical buildings.

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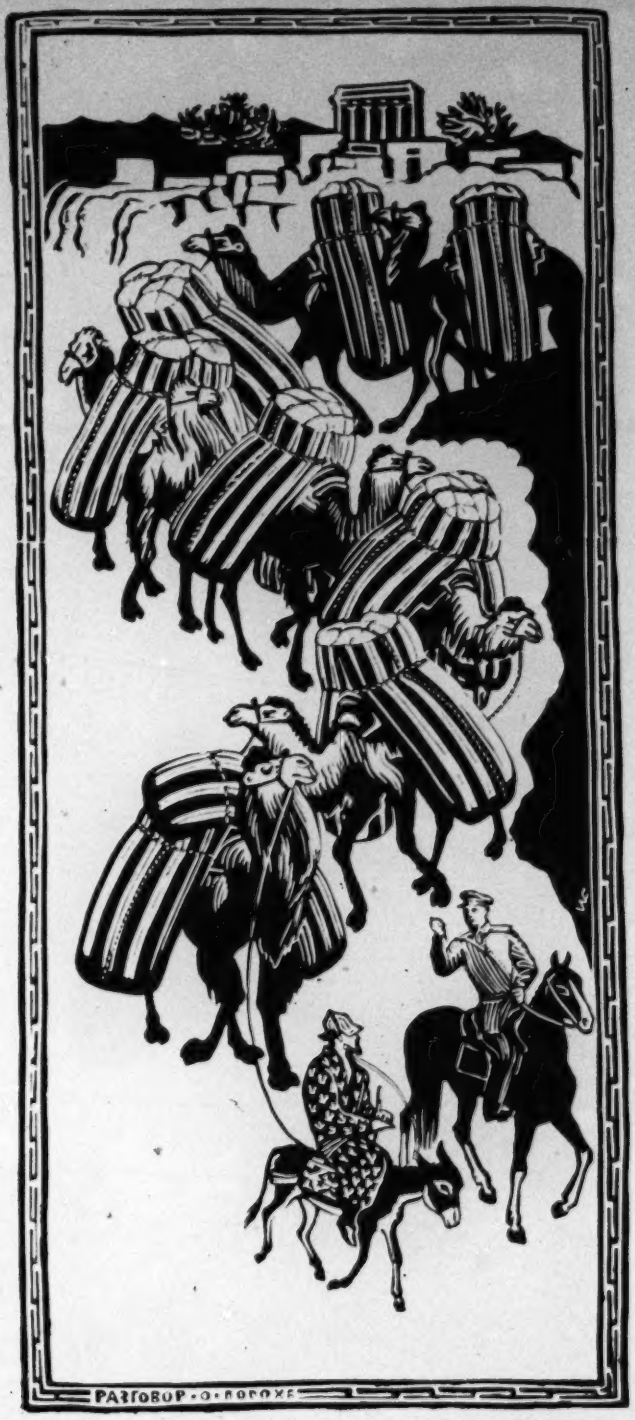
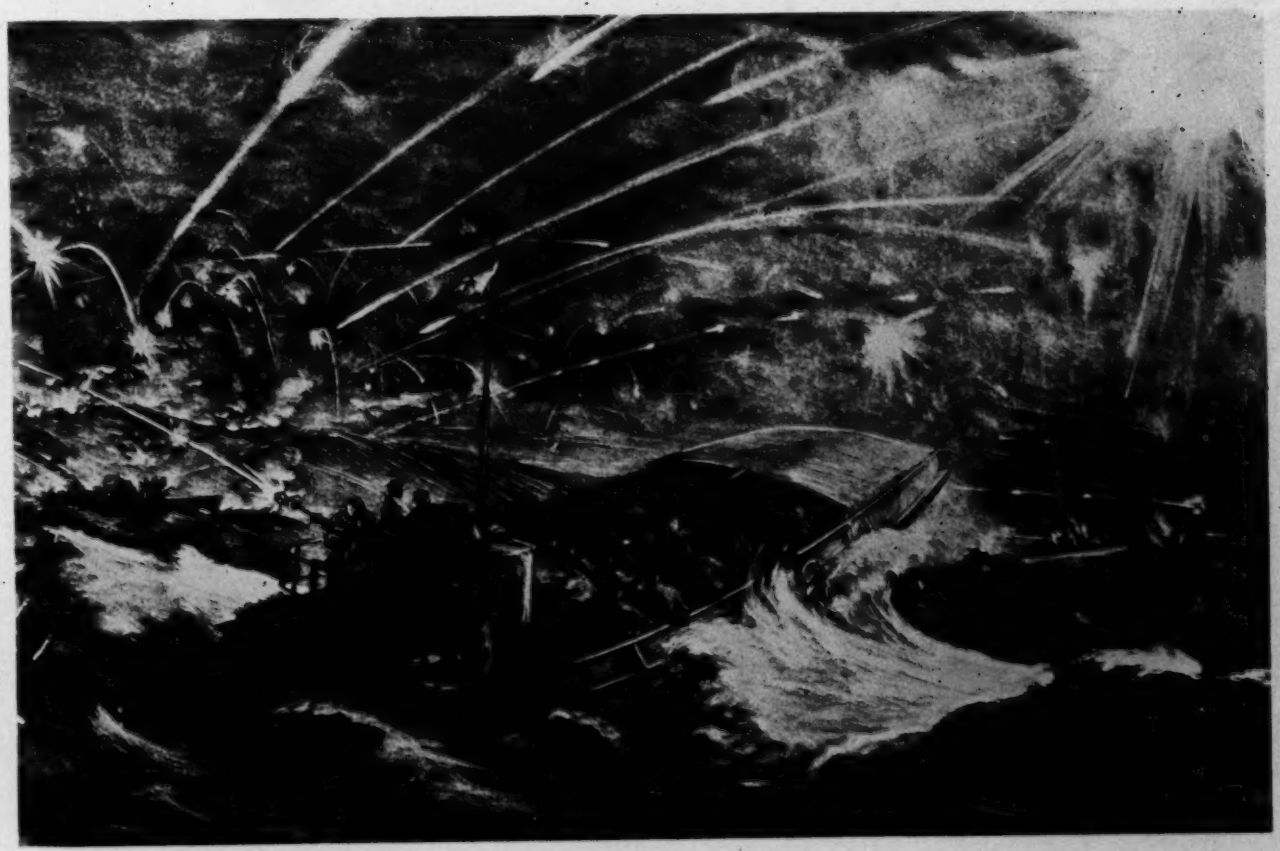


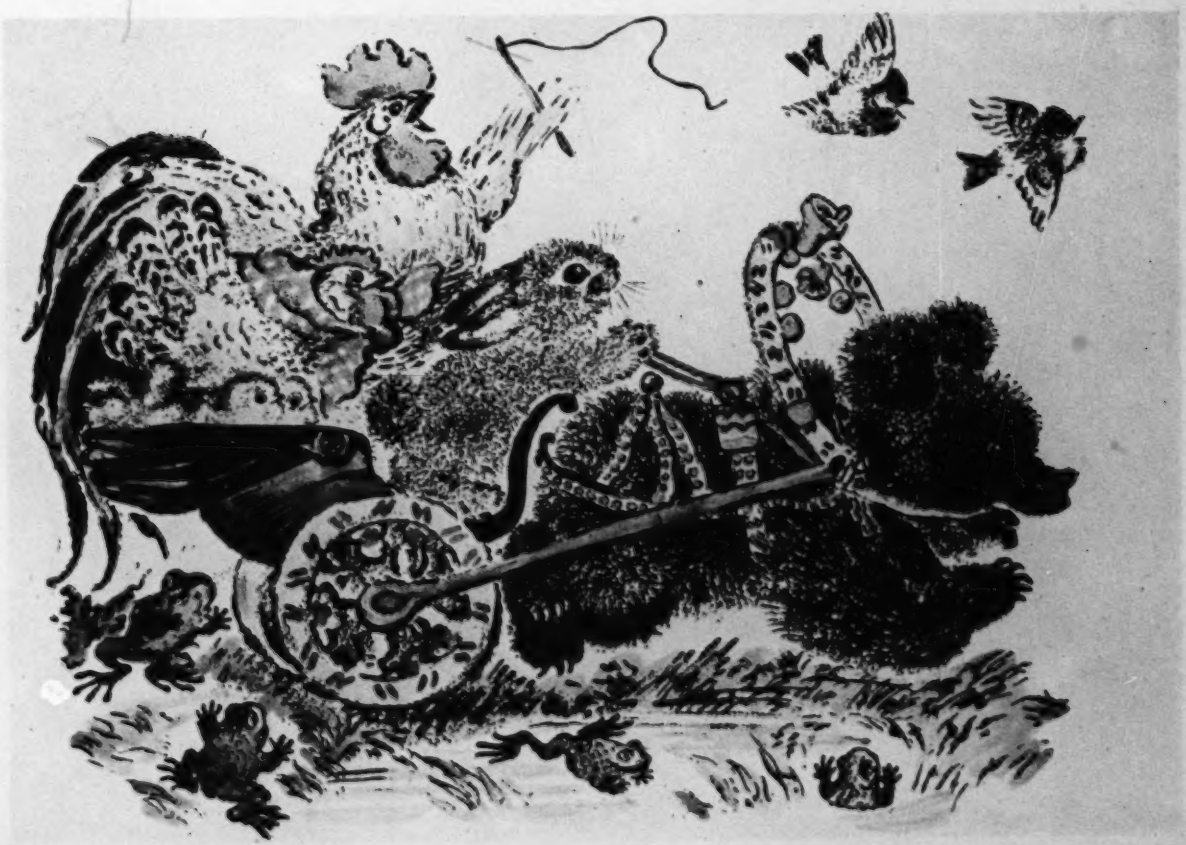
212. CHATTING ABOUT GUNPOWDER (*Linocut*)
VLADIMIR FAVORSKY



56. MOTORBOATS HEADING FOR KERCH: THE KERCH LANDING IN SEPTEMBER, 1943 (*Aquatint*) PAVEL KIRPICHEV

14. DISMANTLING WOODEN HOUSES IN THE OKHTA DISTRICT OF LENINGRAD (*Etching*) NIKOLAI PAVLOV

73. "HOW DO YOU DO?": FROM "SEVASTOPOL SKETCHBOOK" (*Wash drawing*)
LEONID SOIFERTIS



190. "WHOEVER IN THE WORLD HAS SEEN A COCK RIDING IN A CARRIAGE?": CHILDREN'S BOOK ILLUSTRATION *(Coloured lithograph)*

EVGENY CHARUSHIN

183. ILLUSTRATION TO GOGOL'S "TARAS BULBA" EVGENY KIBRIK
(Lithograph and water colour)

6. UZBEK WOMEN AT A PARACHUTE FACTORY (*Drypoint and gouache*) SARRA SHOR

113. MOSCOW SALUTES (*Wood engraving in colour*) VIKTOR HIBIKOV